THE

Regular Architect:

OR THE

GENERAL RULE OF THE *FIVE ORDERS*

OF

ARCHITECTURE

OF

M. *GIACOMO BAROZZIO Da VIGNOLA.*

WITH

A New Addition of MICHAEL ANGELO BUONAROTI

Rendred into Engliſh *from the Original* Italian, *and Explained*, By

JOHN LEEKE

STUDENT and TEACHER of the *MATHEMATICKS*,

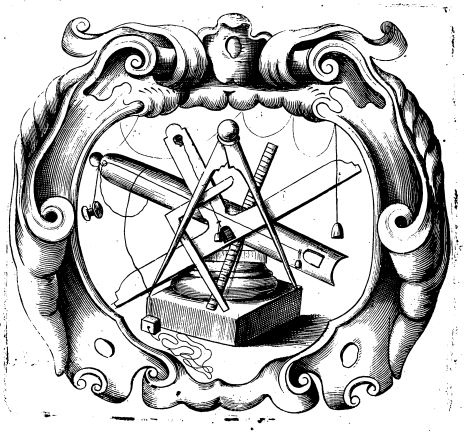
For the USE and BENEFIT of

Free *Maſons*, *Carpenters*, *Joyners*, *Carvers*, *Painters*, *Bricklayers*, *Plaiſterers*:

In General

For all Ingenious Perſons that are concerned in the Famous ART of

BUILDING.



LONDON,

Printed for *Rowland Reynolds*, and *William Sherwin*, and are to be ſold at their ſhops at the *Sun* and *Bible* in *Poſtern-ſtreet* near *Moor-gate*, and next door to the *Star* in Little *Britain*, MDCLXIX.

To the READER.

Courteous Reader,

I Intend here briefly to declare, for the better underſtanding hereof, what was the occaſion that moved me to make this ſmall Work, and afterward to publiſh it for the common ſervice of thoſe that take delight therein. Having Exercis'd this Art of *Architecture* for divers years in ſundry places, I have been alwaies pleaſed to ſee the Opinions of as many Writers as I had, concerning this practice of the Ornaments, and by comparing them both among themſelves, and with the Works of the Ancients, which are ſeen yet in being, to draw from thence ſome Rule, on which I might relie with ſuch ſecurity, as might pleaſe, if not all, yet at leaſt the greater part of them that are capable to judge of this Art, and that only to ſerve my own uſe, without any other end. Therefore laying aſide many things of thoſe *Writers*, from whence ariſeth no ſmall difference, to the end to reſt more ſecure, I propoſed to my ſelf the ancient Ornaments of the *five Orders* which are ſeen among the Antiquities of *Rome*; and conſidering all together, and examining them by diligent Meaſures, I have found that thoſe which ſeem moſt beautiful to common judgment, and which repreſent themſelves with moſt grace before our Eyes, thoſe I ſay have a certain correſpondence and proportion of Numbers among themſelves not intricate, ſeeing that each of the leſſer Members meaſure the greater, punctually diſtributing them into ſo many parts. From whence conſidering more nearly, that all our Senſes are pleaſed in this Proportion, and diſpleaſing things are different from it, as the *Muſicians* do moſt ſenſibly demonſtrate in their Science; I have taken Pains theſe many years to reduce the ſaid *five Orders* of *Architecture* under one brief Rule, eaſie, and which might readilybe put in practice; and the manner which I have obſerved in it is thus. Deſiring to bring to this Rule the *Dorick* Order, for an Example I have found the Theatre of *Marcellus* to be the moſt commended among all others, according to the judgment of every one, and therefore alſo I have

To the Reader.

taken it for the Foundation of the Rule of the ſaid Order; of which having determined the principal parts, if afterward certain of the leſſer Members have not ſo exactly anſwered to the proportion of Numbers (a thing which often happens by the work of the Tools, or other accident, which may often be in theſe ſmall things) that I have fitted to my Rule, not differing in any thing of importance, but accompanying rather that ſmall licence with the authority of other *Dorick* Orders, which alſo are eſteemed beautiful; from whence I have taken the other ſmaller parts, alwaies when it was neceſſary to ſupply it. Not as *Zeuxis* did of the Virgins among the *Crotoniacks*, but as my judgment hath led me. I have made this Election of all the Orders, taking them purely altogether from the Ancients, and not mixing any thing of my own, except it be the diſtribution of Proportion, founded on ſimple Numbers, not having regard either to the Braces, Feet, or Palmes of any Place, but only to one Arbitrary Meaſure, called *A Module*, divided into ſo many parts as from Order to Order may be ſeen in its proper place. And by this means I have ſo facilitated this part of *Architecture* (otherwiſe difficult) that any mean underſtanding, if he have but only ſome taſte of the Art, may comprehend the whole at one view; and eaſily uſe the ſame, without taking much pains in reading. Yet had I no intent to publiſh this Work, if it had not been for the intreatie of many of my Friends which deſired it; and much more by the Liberality of my perpetual, moſt Illuſtrious, and moſt Reverend Lord, Cardinal *Farneſe*; which, beſides that I have received ſuch courteſies from his Honourable Houſe, which hath given me favour to make this diligence, hath alſo given me the mean to be able to ſatisfie my Friends in this particular, and to give you ſuddenly other greater things on this Subject, if this Part be ſo accepted of you as I hope it will be. And ſeeing that in this place it is not my deſign to anſwer Objections, which I know will be propounded by ſome, that being not my intention; ſo leaving the charge to the Work it ſelf, which being acceptable to the Judicious, will cauſe them to anſwer for me againſt the Objections of others: I ſay only, That if any one ſhall judge this Work to be vain, maintaining that there can no firm Rule be given, becauſe that according to the opinion of all, and namely of *Vitruvius*, there muſt oftentimes be added and ſubſtracted to the proportions of the Members of the Ornaments, to the intent to ſupply by Art in thoſe places, where our ſight may be deceived by any accident. To that I anſwer, That it is wholly neceſſary in that caſe to know how we would

To the Reader.

would have them repreſented to our Eyes, which ſhall be alwaies a firm Rule, which in another place I have propounded to be obſerved, ſeeing that we proceed therein by certain curious Rules of *Perſpective*. The Practice whereof (ſo much as is neceſſary to this *Art*, and to Painting both together) I hope to give you ſuddenly, in ſuch manner as I am aſſured will be dilectable to you.

My intention, as I have ſaid, was none other than to be underſtood by thoſe only, which have already ſome taſte of the Foundation of the *Art*, and therefore I had not added the Name to any particular Member of the *Five Orders*, preſuppoſing them to be already known. But finding afterwards, by experience, that the Work was very acceptable to divers Perſons of Quality, moved by the deſire they had to be able to underſtand with little labour the entire of this *Art* concerning the Ornaments, and that they deſired no other thing than the particular Names, I was willing to add them according as they are ordinarily called at *Rome*, and in ſuch order as you may ſee, only advertiſing that the Members which are common to divers Orders, after they have been only once named in the firſt Order, there is no mention made of them in the other Orders.

G. Barozzio.

The TRANSLATORS PREFACE.

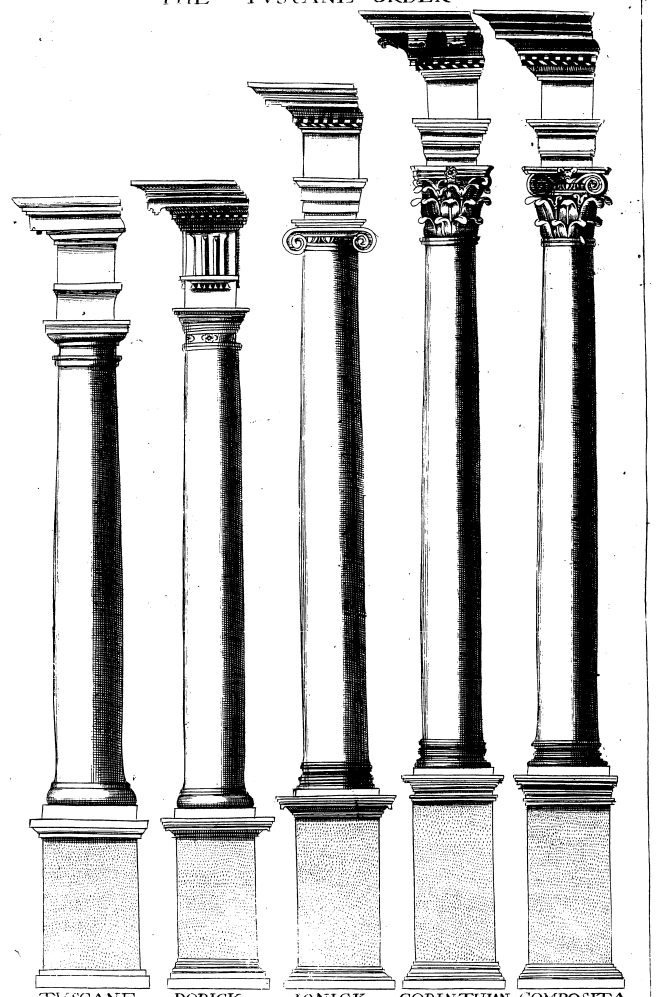
To the Reader.

Gentle Reader,

Considering that those things are easiest comprehended and best retained in memory, which is taught by the fewest Precepts, therefore we have made choice of this Author as an Introduction to the Ornamental part of Architecture, *and have styled him,* The Regular Architect, *because he sets down one general Rule for the Principal Numbers of all the* Five Orders; *which Rule our Author found from the Observation which he made of the Antiquities of* Rome. *The Author being perspicuous of himself, we have endevoured to render him in his own Sense, only adding here and there a word upon occasion to explain his meaning more fully. If this find acceptance, expect in a short time the Rules of Practical Perspective of the same Author, From him, who is*

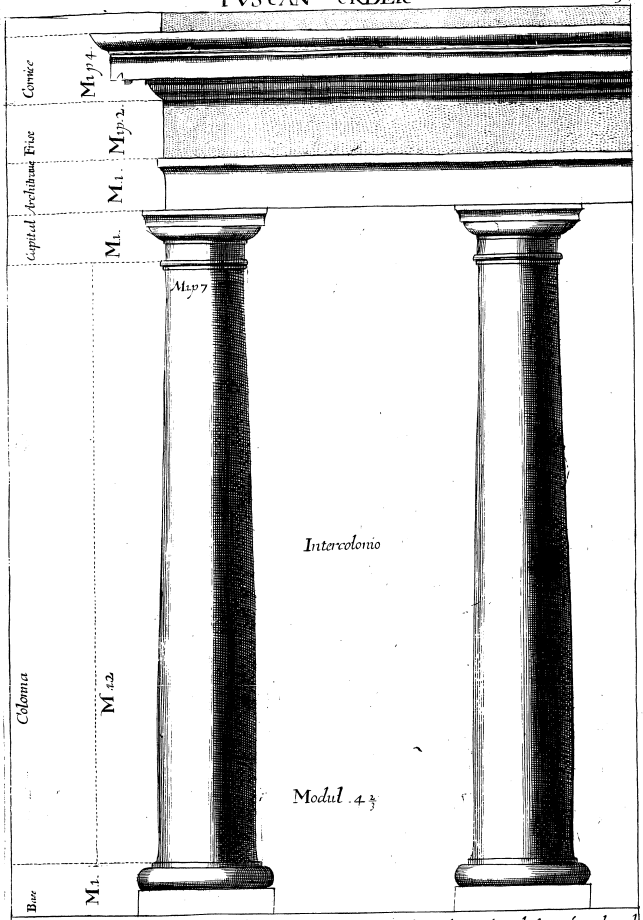
A Lover of all ingenious Artists,

JOHN LEEKE.

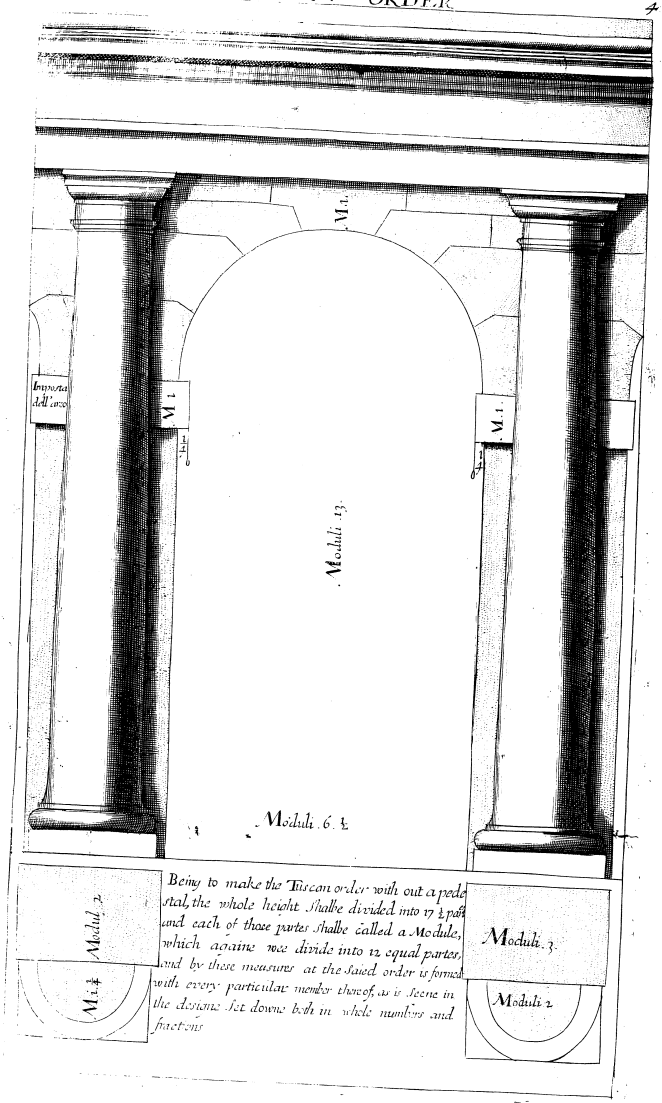


TVSCANE DORICK IONICK CORINTHIAN COMPOSITA

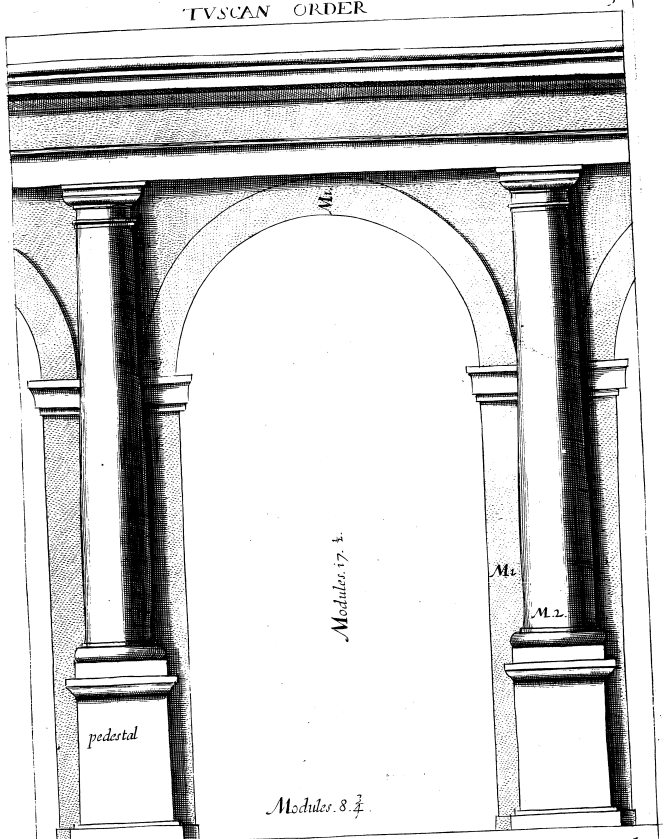
Intending to treate of the five orders of Columnes, that is to say the Tuscane, the Dorick, the Ionick, the Corinthian, and Composita, it is convenient at the beginning to shew the figure of each kind of Which I am to speak, although their particular measures are not set downe, bicause that they are onely here put to shew a general rule, which afterward shalbe declared particularly in each order.



Finding no Tuscan order amonge the antiquities of Rome, from whence I might haue formed anie as I haue found in the other foure orders, the Dorick, Ionick, Corinthia, & Comparita, I haue taken the authoritie of Vitruvius in his fourth booke & seventh Chapter, where he sayes, that the Tuscan Columne ought to be in height with the base and Capital seven times his owne diameter or thickues In the rest of the ornaments namely the Architraue Fries and Cornice, it is convenient to observe the rule which I haue found in the other orders, that is, that the Architraue Frise and Cornice may be the fourth parte of the height of the Columne, which is 14 modules with the Base and Capital, as is seene set downe by numbers, so also the Architraue, Frise and Cornice shalbe 3½ modules, which is the fourt parte of 14, the particular membres shalbe exactly set downe in their proper place,

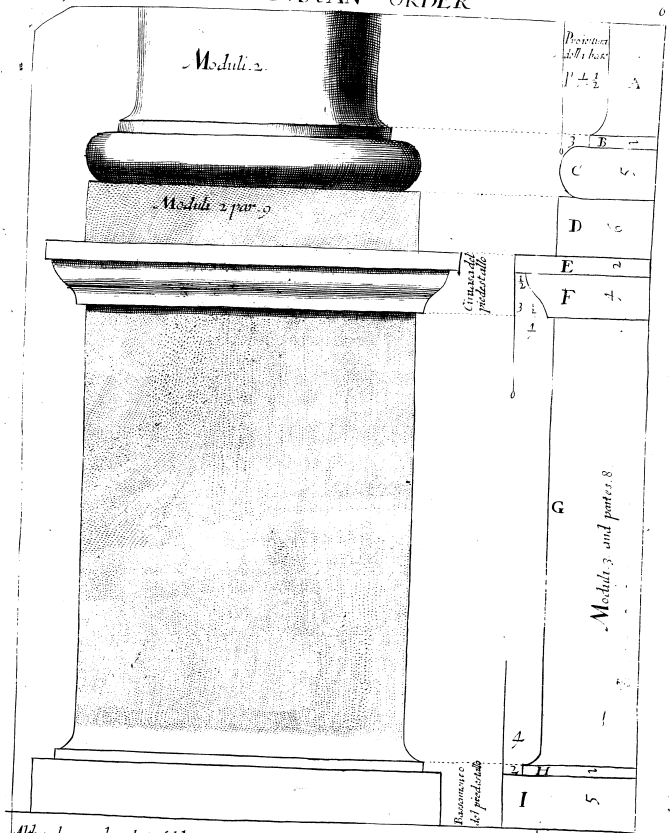


Being to make the Tuscan order with out a pedestal, the whole height shalbe divided into 17 ½ partes and each of those partes shalbe called a Module, which againe wee divide into 12 equal partes, and by these measures at the saied order is formed with every particular member thereof, as is seene in the discione set downe both in whole numbers and fractions

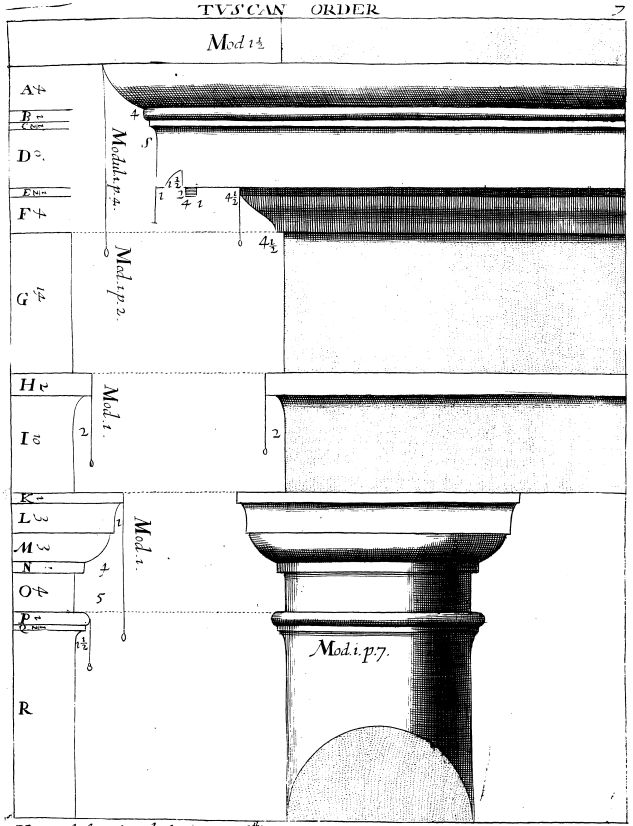


But being to make the said order with a pedestal the whole height is to be divided into 22 partes and ⅙ which is done, because the pedestal requires to be in height the third parte of his Columne with Base and Capital, which being 14 moduli, the third parte is 4 modules and ⅔. which added to 17 modules and ½ make together 22 modules and ⅙

TVSCAN ORDER

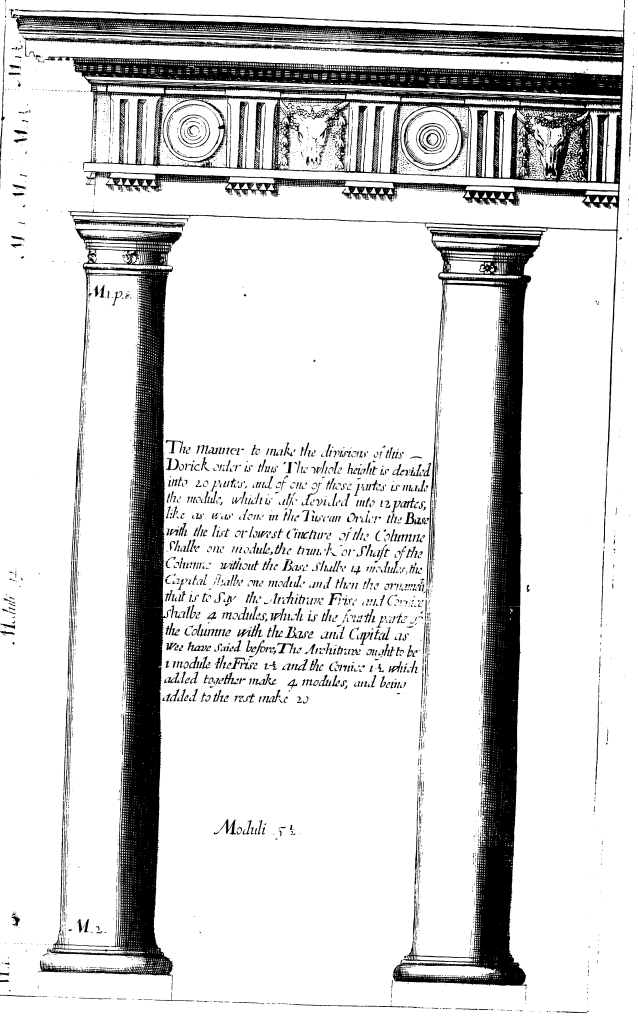


Although a pedestal is seldome made to the Tuscan order, yet haue I put it here in designe to follow order, giuing you[r] understand that in the five ordres I haue observed it for a general rul that the pedestals with their ornaments ought to be a third parte of their Columne with Base and Capital, as al the ornaments aboue, that is to say, the Architraue Frise and Cornice ought to be a fourth parte of the Same, Form which being understood & presupposed there ariseth this great facilitie in the worke that being to make any of these five orders after the height which it ought to haue[n] determined it is to be diuided into 20 partes with its ornaments (then 3 partes being left aboue for the Architraue and 2 below for the pedestal, the 12 partes remaining are for the height of the Columne with the Base & Capital) which being taken, & making the diuision of the modules, according as it shalbe either Corinthia or Dorick or the other orders, & then the whole order is made by that module diuided into its partes, as shalbe seene in its due place; A the Basi or Stoffe of the Columne B Cincta Regula or list C Torus D the Blinth E listello a name most general and vsed in differentlie in al the like members whether the be lesser or greater F Cimatium G the Pedestal H listello I the Blinth of the Pedestal,



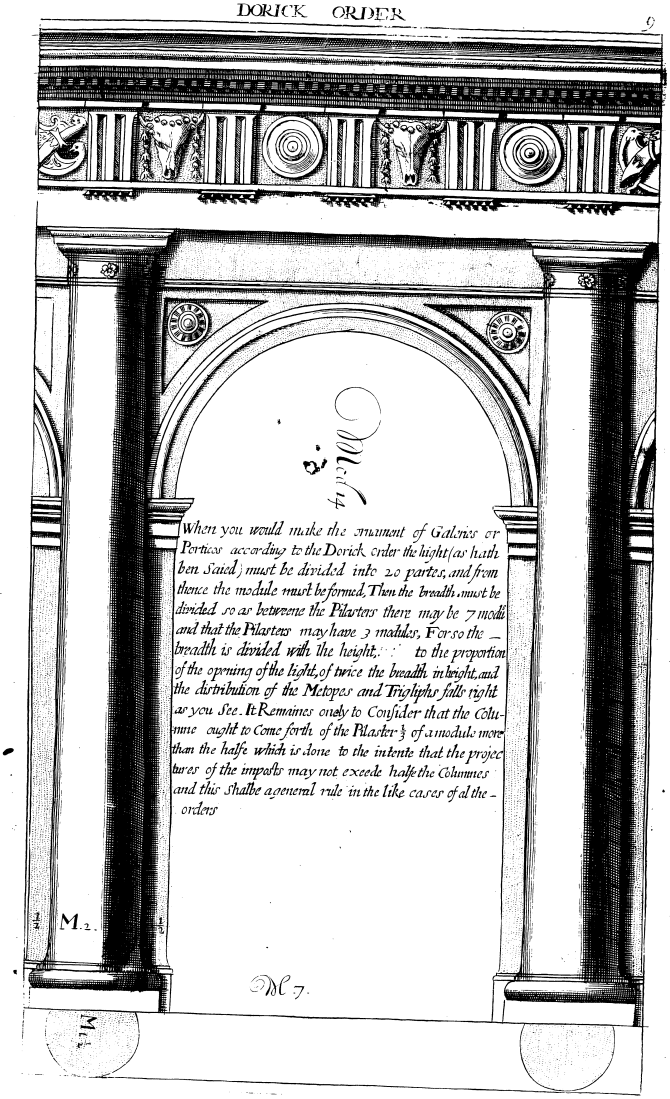
Having before described in general the principal measures for drawing the Tuscane order, I have here and in the foregoing page, designed the partes in great to the ende that you, may See Particularly, the division of every one of the Smalest partes, together with their proiecture and that the clearenesse of the designe with the numbers adioyned may be Sufficient to mak you understand the thing without many words, as any one may easily know of himselfe with Smale consideration

A. Suolo. B. Rundel. C. Listello. or Regula. D. Corona or Dropstone. E. Listello. F. Cymatium G. Frise. H. Facia or List of the Architrave I. Architrave K. Chimatium or list of the Abacus L. Abacus M. Echinus N. List, O. Flise of the Capitul, P. Astragol Q. Coller of the Columne R. the Body of the Columne



The manner to make the divisions of this Dorick order is thus The whole height is devided into 20 partes, and of one of these partes is made the module, which is also devided into 12 partes, like as wee done in the Tuscan Order the Base with the list or lowest Cincture of the Columne shalbe one module, the trunck or Shaft of the Columne without the Base shalbe 14 modules, the Capital shalbe one module and then the ornament that is to Say the Architrave Frize and Cornice shalbe 4 modules, which is the fourth parte of the Columne with the Base and Capital as wee have said before, The Architrave ought to be 1 module the Frize 1½ and the Cornice 1½ which added together make 4 modules, and being added to the rest make 20

Moduli 5½

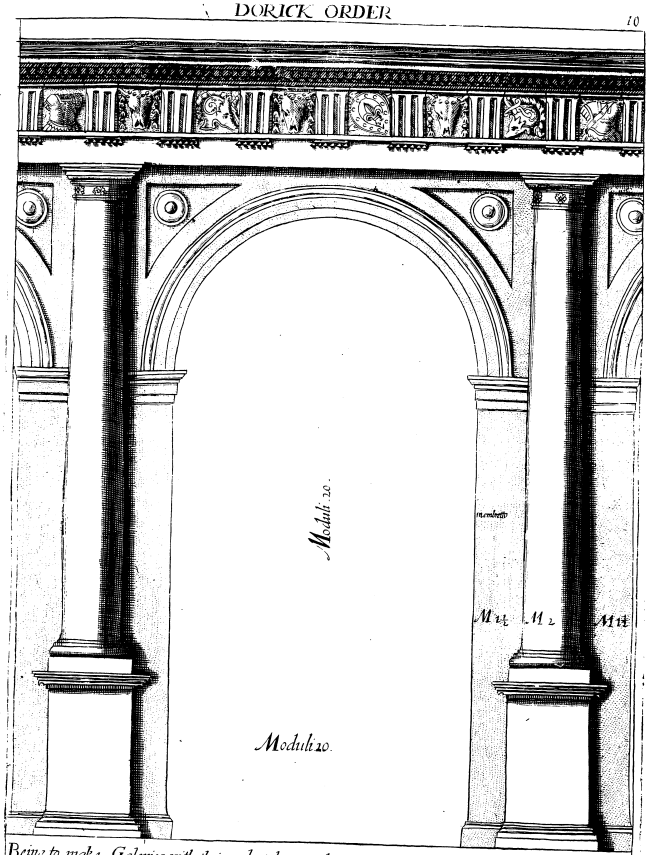


Mod 4

When you would make the ornament of Galeries or Porticos according to the Dorick order the hight (as hath ben Saied) must be divided into 20 partes, and from thence the module must be formed, Then the breadth must be divided so as betweene the Pilasters there may be 7 modi and that the Pilasters may have 3 modules, For so the breadth is divided with the height, to the proportion of the opening of the light, of twice the breadth in bright, and the distribution of the Metopes and Triglyphs falls right as you See. It Remaines onely to Consider that the Columne ought to Come forth of the Pilaster ⅓ of a module more than the halfe which is done to the intente that the projecturas of the impostis may not exceede halfe the Columnes and this shalbe a general rule in the like cases of al the orders

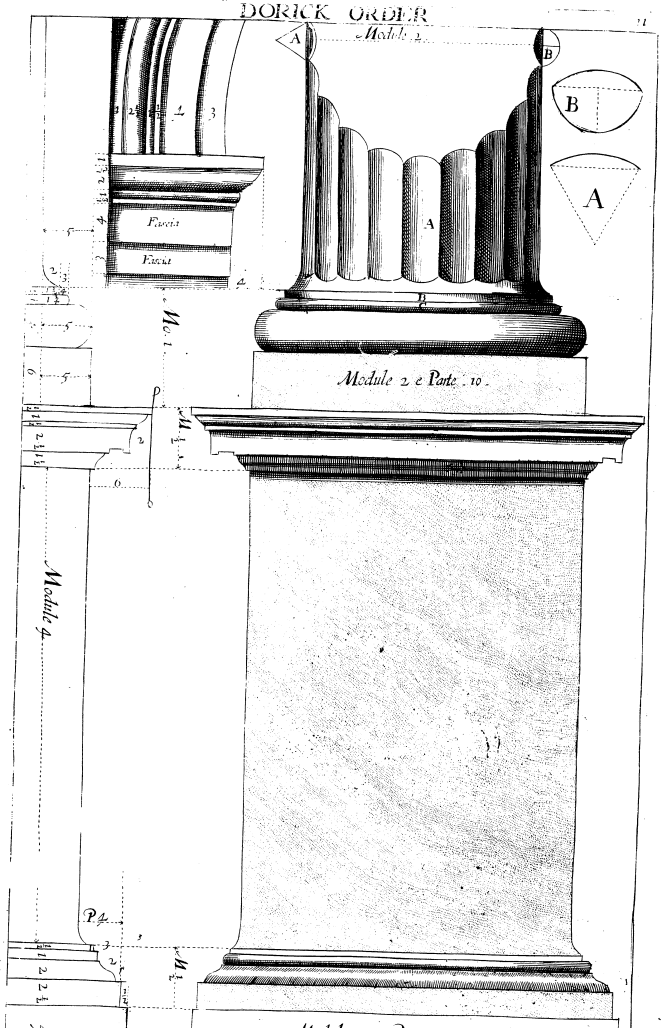
M. 2.

Mod 7.

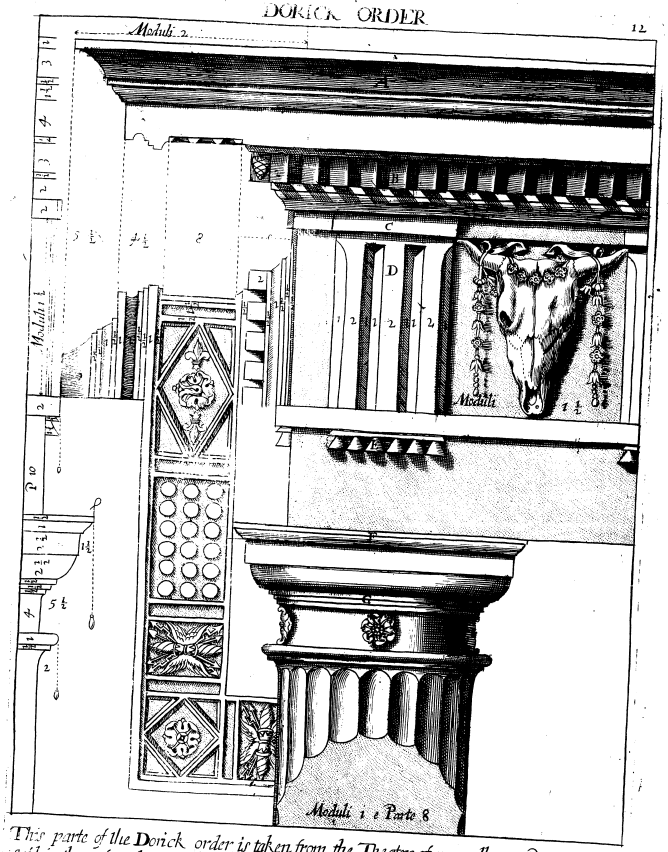


Being to make Galeries with their pedestals according to the Dorick order, the whole height ought to be divided into 25 partes and ⅓, and one of those partes Shalbe a module, the breadth betweene the pilasters Shalbe 10 modules, and the breadth of the pilasters Shalbe 5 modules for so the distribution of the metope, and Triglyphs shal fall out right and the voide of the Arches in such proporti[on] that the height shalbe double to the breadth which in height as you may See is of 20 modules

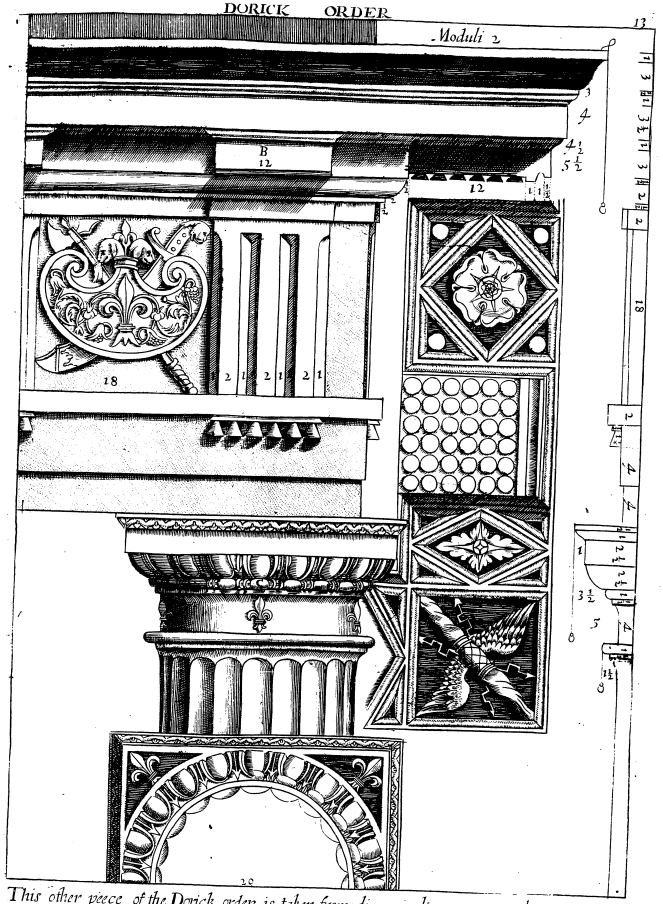
DORICK ORDER



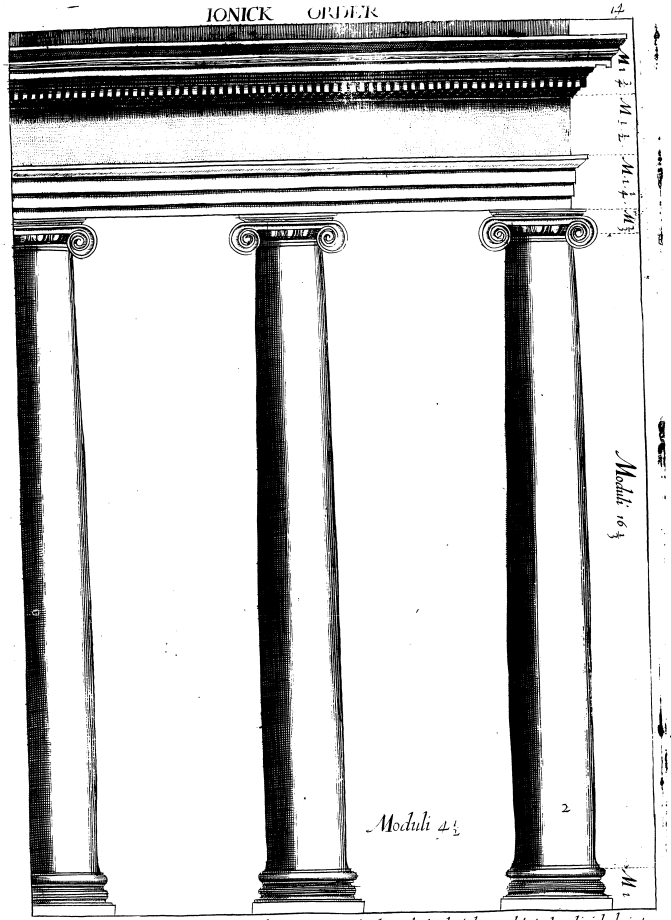
The Pedestal of the Dorick order ought to have 5 modules and ⅓ in height. the impost of the Arch designed there above one module and the particular members thereof are to be diuided according to the members as they are there set downe A the Chanells of the Columne B the lowest Cincture of the Columne which ought so to be vnderstood of all the orders C Rundel or little Astr



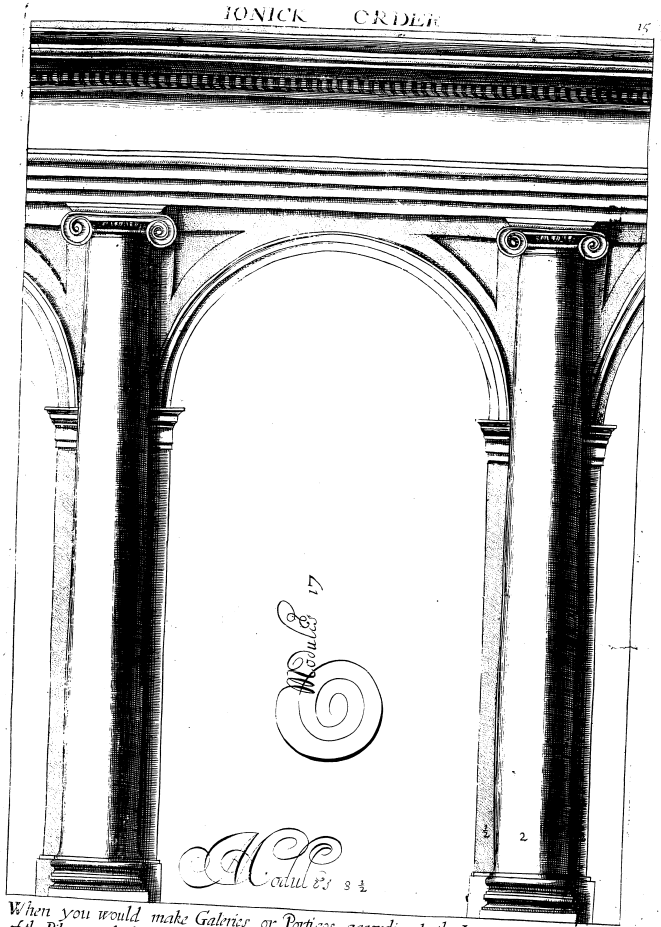
This parte of the Dorick order is taken from the Theater of marcellus at Rome, as I have said in the preface by way of example, and being designed it retaines the same proportion
A Hollow of the upper list, B Denticuli, C Capital of the Trigliph, D Trigliph in which the partes inward are called Channells and the square space of the frize which Remaines —
between one Trigliph and the other is called metope, E Guttæ, dropps, or smalt bels F Cymatium
G Annulli, cinctures or Lists



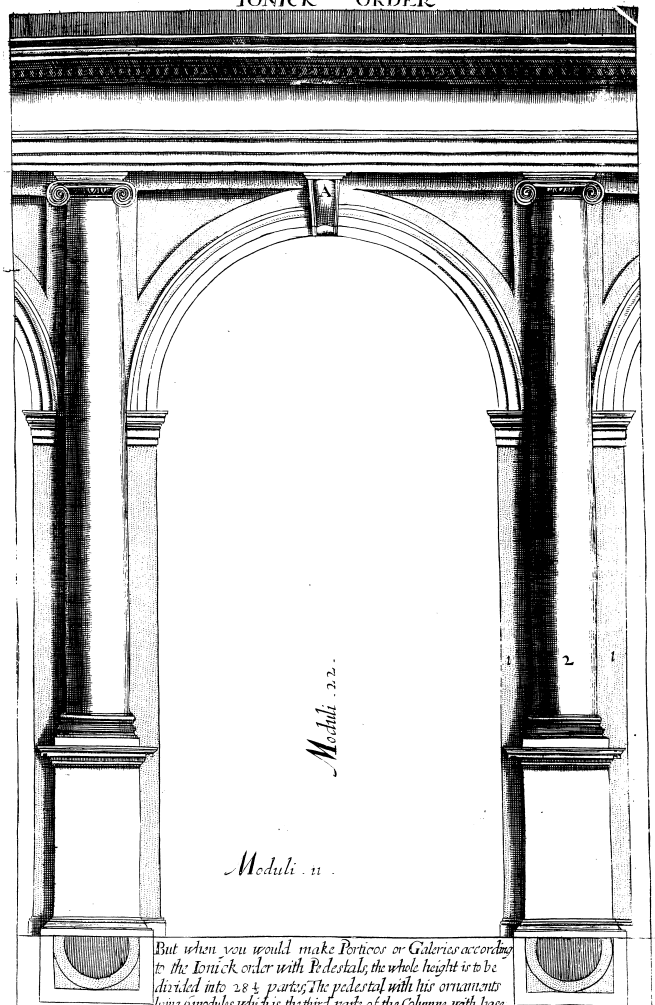
This other peece of the Dorick order is taken from diverss reliques amonge the antiquities of Rome, and such a composition is made thereof, which I have found to prove wel in worke
A Cymatium, B Modilions a name by which They are al called althought they be of different formes, when they doe the office to sustaine the Cornice, C Astragal.



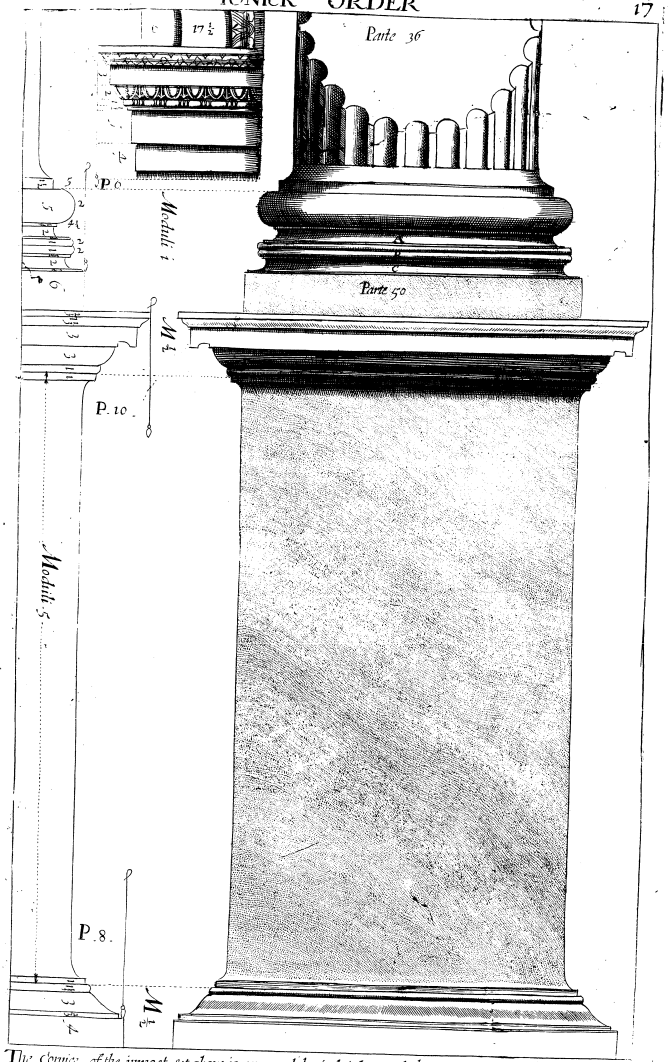
Being to make the Ionick order without apedestal, the whole height ought to be divided into 22 ½ partes, and of one of those partes is made the module, which is divided into 18 partes, because this order being more gentile then the Tuscane and Dorick, hath also the partes thereof more slender; The Columne ought to have 18 modules comprehending the base and Capital, the Architrave 1 ½ module, The frise 1½ the Cornice 1 ½ which numbers being added together, make the Architrave Frise and Cornice 4 ½ modules, which is the 4 parte of 18 modules the height of the Columne



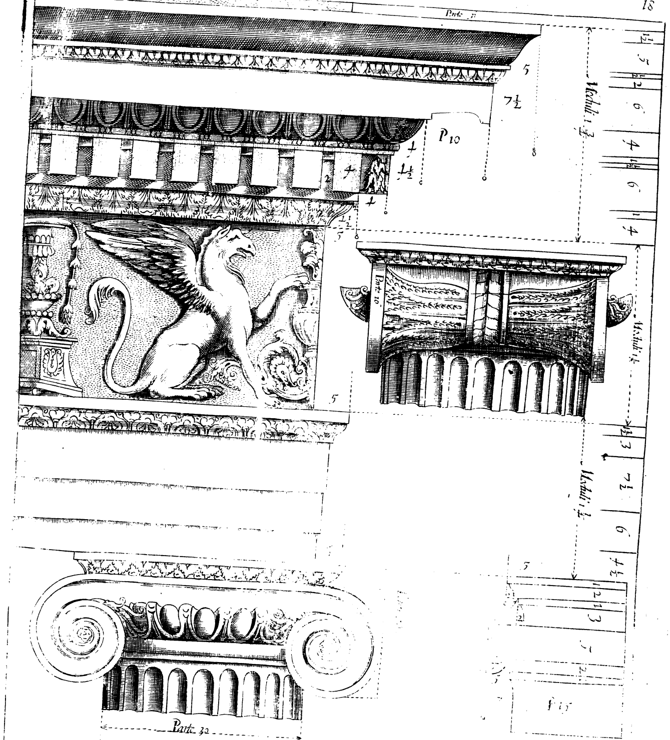
When you would make Galeries or Porticos according to the Ionick order, The breadth of the Pilasters shalbe 3 modules: and the distance betweene the Pilasters shalbe 8 ½ modules, and the height 17 modules which is the double of the breadth, which is a rule which ought to be obreewed constantly in all arches of the like ornament, if necessitie doth not Constraine to doe otherwise

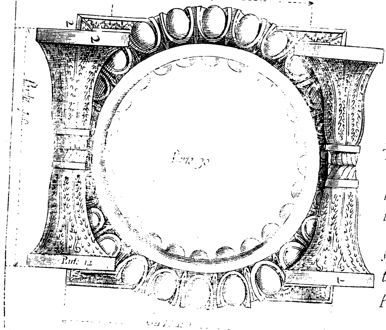


But when you would make Porticos or Galeries according to the Ionick order with Pedestals, the whole height is to be divided into 284 partes, The pedestal with his ornaments being 9 modules, which is the third parte of the Columne with base & Capital, which is to be observed in al the orders as wee have said, The breadth betweene the Pilasters shalbe 11 modules, the hight of the arch 22 modules, The breadth of the Pilasters shalbe 4 modules, as you may see more at large number in the desion.

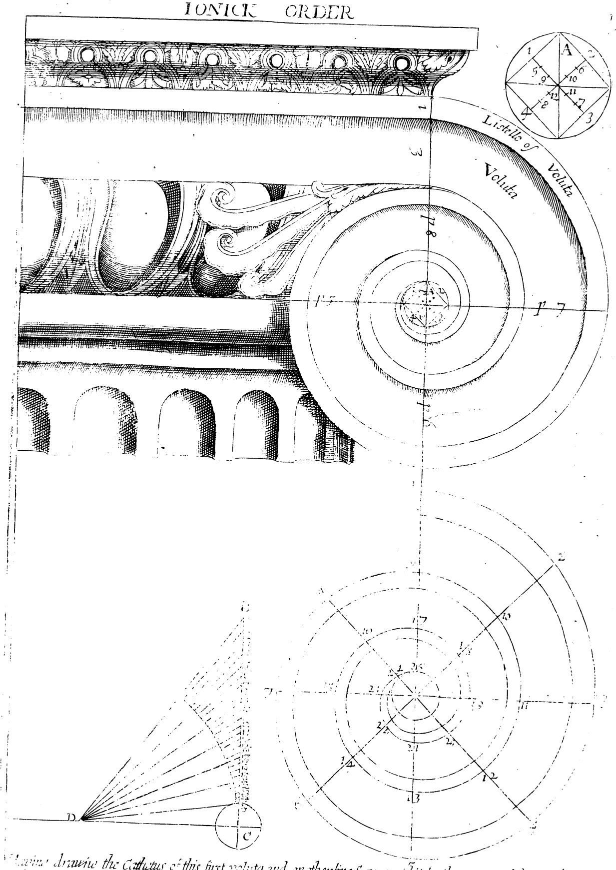


The Cornice of the import set above is one module in height, and the projecture thereof is ⅔ the part. The members may be Knowne by the numbers, as also those of the pedestal and base
A Scotia or upper hollow B Astragals or Rundles

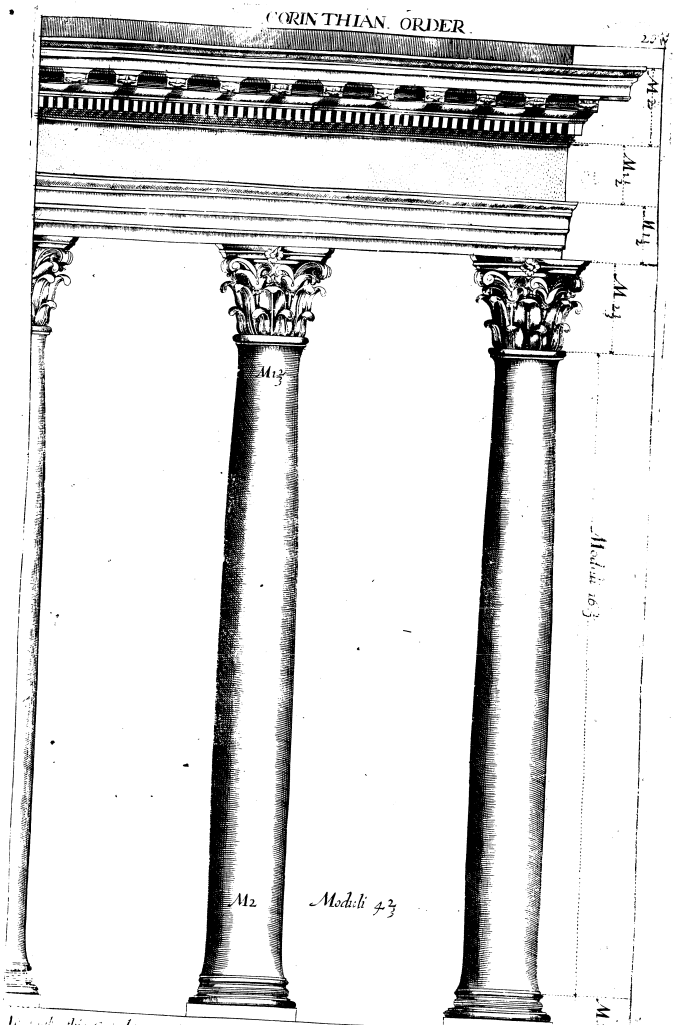




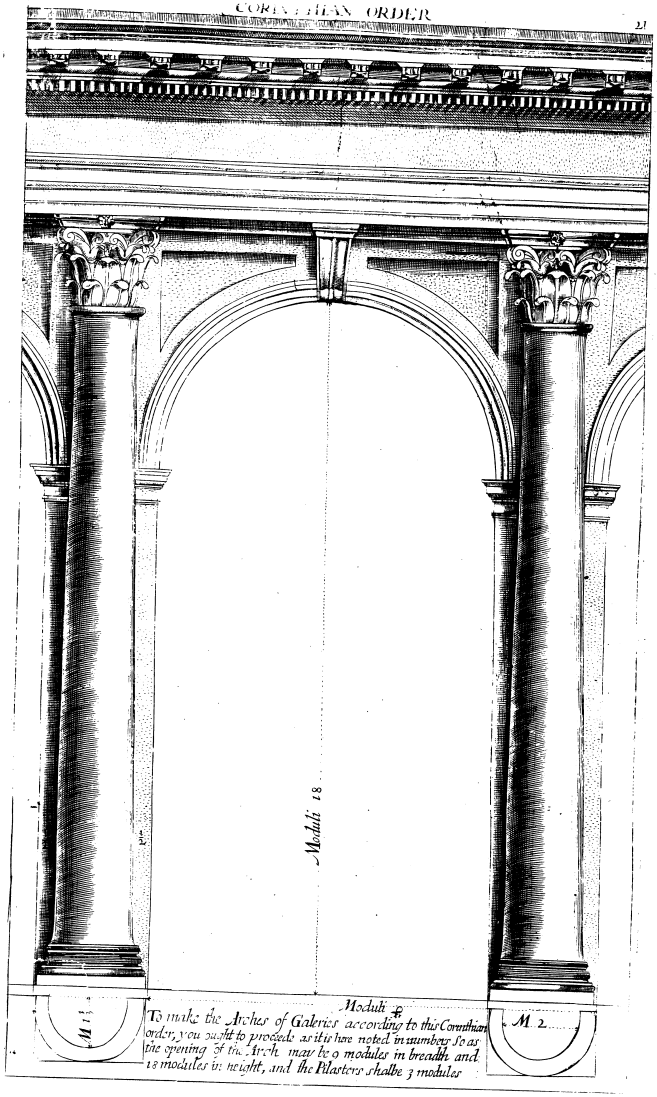
The maner to make the Ionick Capital, as it is here designed in this present figure with the plane and profil, for the more Cleare understanding thare must be two perpendicular lines drawn, att the distance of two modules the one from the other which may pase by the centers of the eyes of the volutas, which are called Cathetes. The whole voluta ought to be 16 partes of a module in height whereof 8 are above the eye (the eye it self being two partes) and the other 6 remaine beneath the eye. The maner of drawing the voluta is designed in the following leafe, where also I shall explain as much as the space will permit the maner and order to which you are to proceede



[illegible]aving drawne the Cathetus of this first voluta, and another line square to it, by the center of the eye, the saied [illegible] is divided in the manner expressed aboue in the figure A, and is began from the first point marked 1, and there is [illegible] drawne a fourth parte of a Circle with the compasses, then from the point marked 2, is drawne another fourth parte [illegible] Circle and so proceeding the three turnes come to be accomplished. Then to make the breadth of the list so as it may be a fourth [illegible] which is left aboue by the first tract, so each parte which serves for Centers is divided into 4, and afterwards drawing [illegible] partes of circles, they shalbe accomplished by those centers. But to make the voluta after the manner represented underneath, the line [illegible] called Cathetus is to be drawne, which shal haue the height of 16 partes of a module, whereof 9 shalbe aboue the center and 7 beneath, and one the [illegible] center, you shal devide the circumference into 8 equal parts, as you see it designed. Then afterwards the triangle BCD ought to be made, [illegible] BC may be 9 partes of a module, and the line CD 7, and because that it may be seene and understood by the designe [illegible] marked with numbers, it is sufficient that I haue drawne [illegible] afterwards the points of the line BC ought to be [illegible] [illegible] devide the circumference of the voluta, as you see [illegible] by numbers, and then tracing from point to point the centers are found: [illegible] the first foot of the compasses on the [illegible] the other foot to the center [illegible] of the eye of the voluta [illegible] [illegible] the compasses you put the first point on the point [illegible] [illegible] circumference [illegible] shalbe the [illegible] circumference from 1 to 2, then set the [illegible] foot of the compasses on the point [illegible] and put in the other to the center [illegible] of the voluta, & then drawing an arch of a circle as before, then without remouving [illegible] [illegible] foot upon the point 3, and turning the other foot where it cutts the saied arch shalbe the other center which [illegible] draw [illegible] the voluta from 2 to 3. And so you shal proceede from point to point

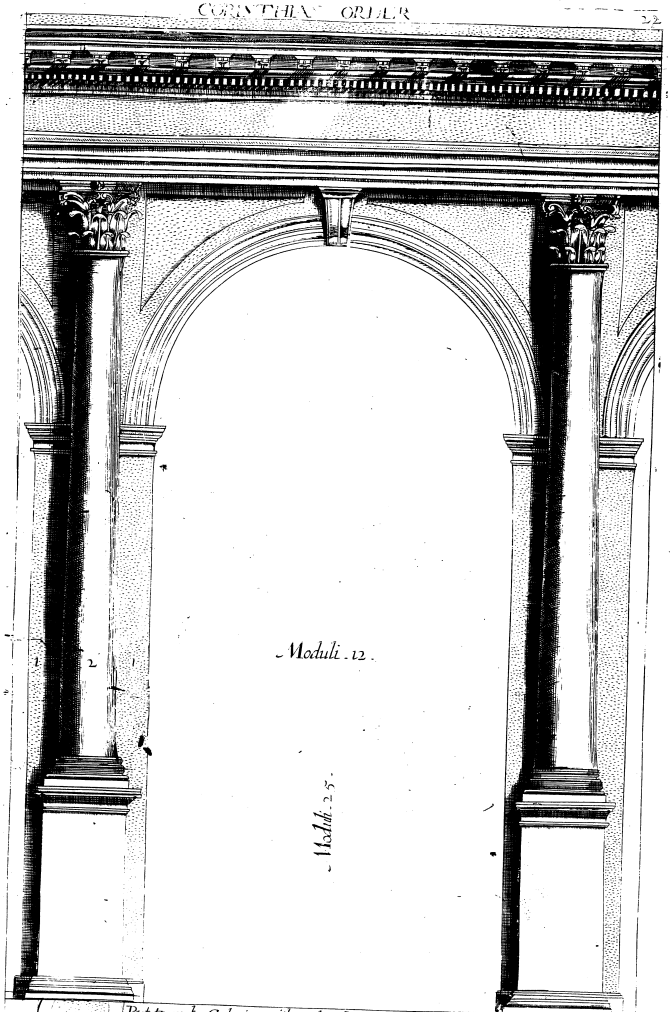


Ionicke this Corinthian order without a Pedestal, the whole height is divided into 25 partes, and the [illegible] of one of them, which is divided into 18 partes, as it was in the Ionick order the other principal [illegible] as in the figure, and the distance from one Columne to the other ought to be 2 modules and 1/3, [illegible] that the Architrave above be not overcharged, so to accomodate the mouldings above in the Cornice as they [illegible] to the midle of the Columne [illegible]

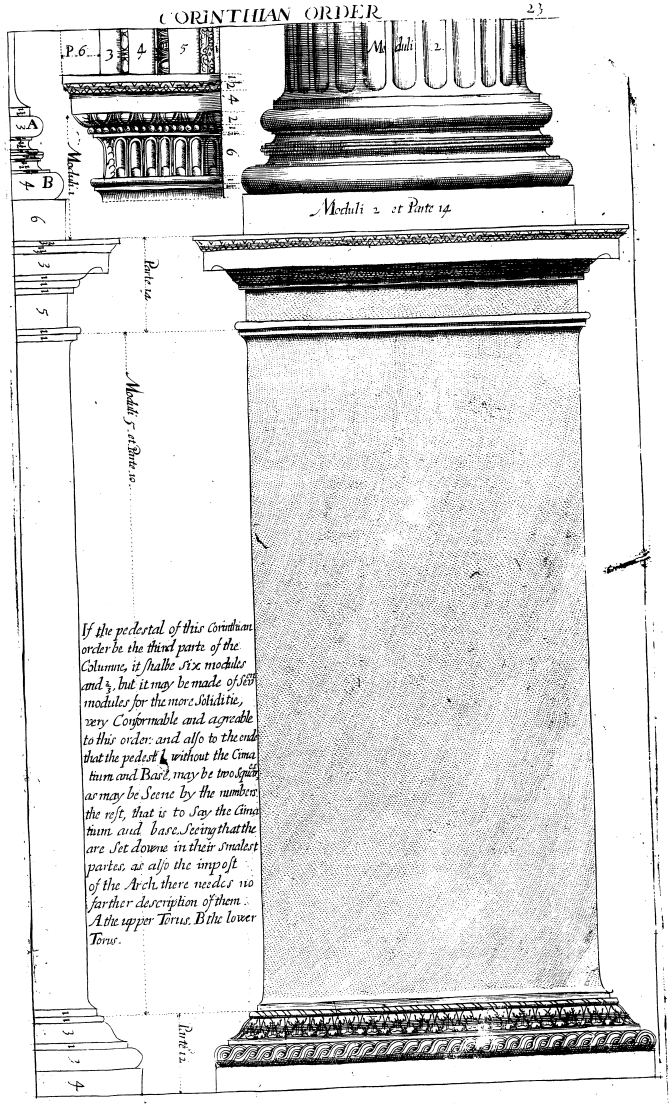


Moduli 6

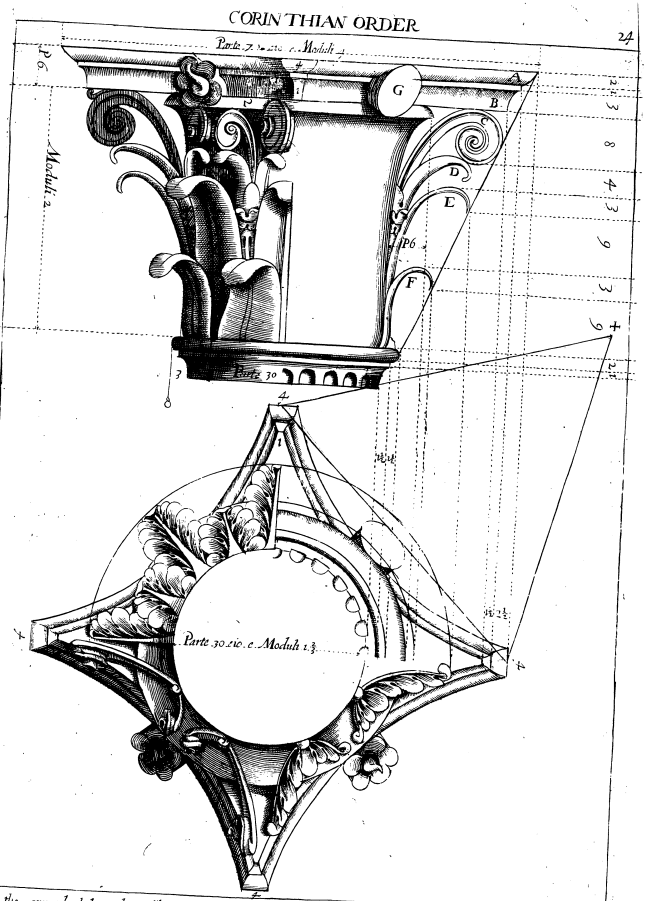
To make the Arches of Galeries according to this Corinthian order, you ought to proceed: as it is here noted in numbers so as the opening of the Arch may be 9 modules in breadth and 18 modules in height, and the Pilasters shalbe 3 modules



But to make Galeries with pedestal, the whole height shalbe
divided into 32 partes, and of one of them Shalbe made the module, so of
them Shalbe the breadth, and 25 the height of the opening: and although it
passeth two squares, it is Convenient in this order in respect of the
Underworke thereof. The pilasters shalbe 4 modules as it is set downe in the designe

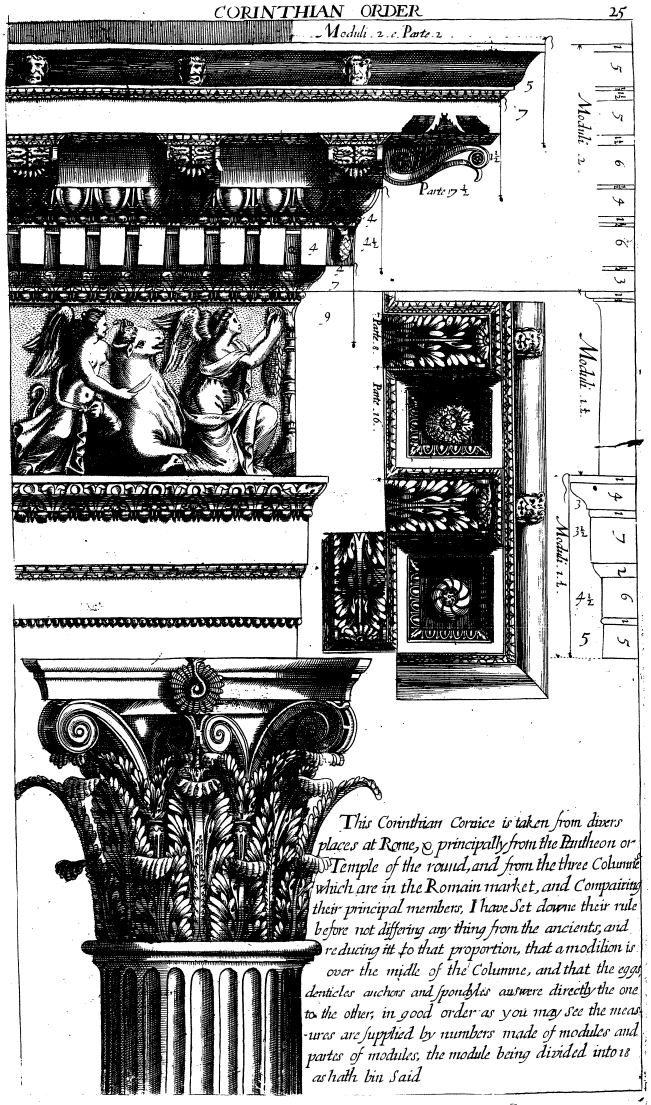


If the pedestal of this Corinthian order be the thirde parte of the Columne, it shalbe Six modules and ½, but it may be made of Seven modules for the more Soliditie, very Conformable and agreable to this order: and also to the ende that the pedestal without the Cimatium and Base, may be two Squares as may be Seene by the numbers the rest, that is to Say the Cimatium and base. Seeing that the are Set downe in their smalest partes, as also the impost of the Arch. there needes no farther description of them. A the upper Torus. B the lower Torus.

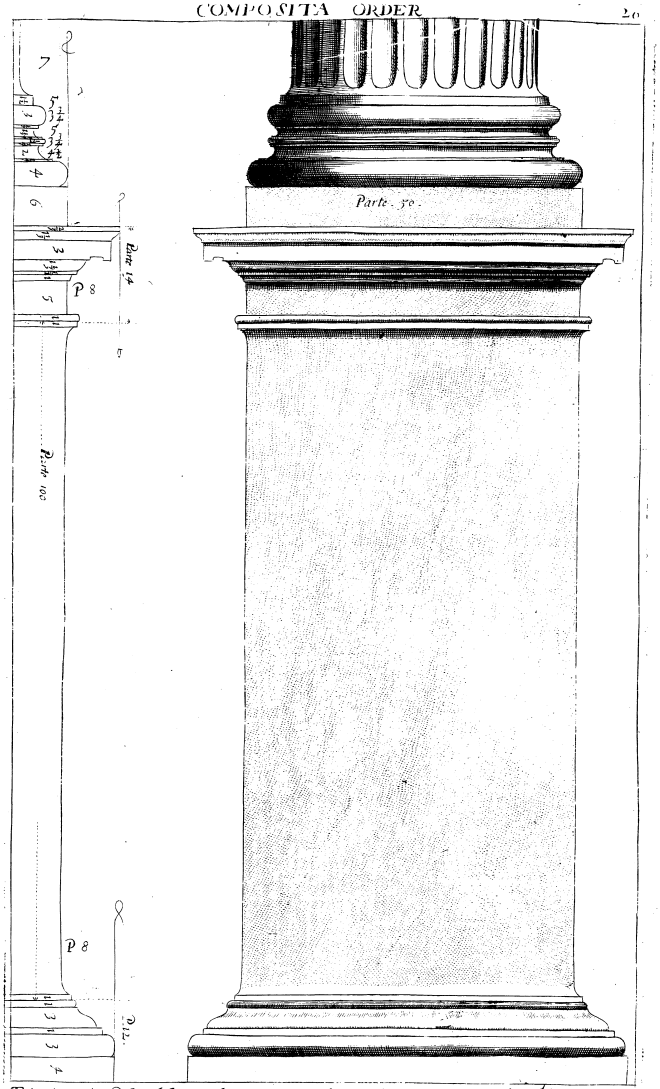


By the ground plat and profil of this Corinthian Capital al the measures may be knowne, by the ground plat the breadths are measured by making a square whose diagonal line shalbe 4 modules, and on one of the Sides of the Square is made an Equilateral triangle as you see in the figure, and setting one foot of the Compasse in the Angle marked + the hollow of the Abacus is drawne, in the profil the height of the leaves, Stems and Abacus, and the extente of the leaves and stems is taken by the line which comes from the point of the Abacus to the round of the Columne, as may be seene by the designe of the profil, the rest may be easily understood with a little Consideration

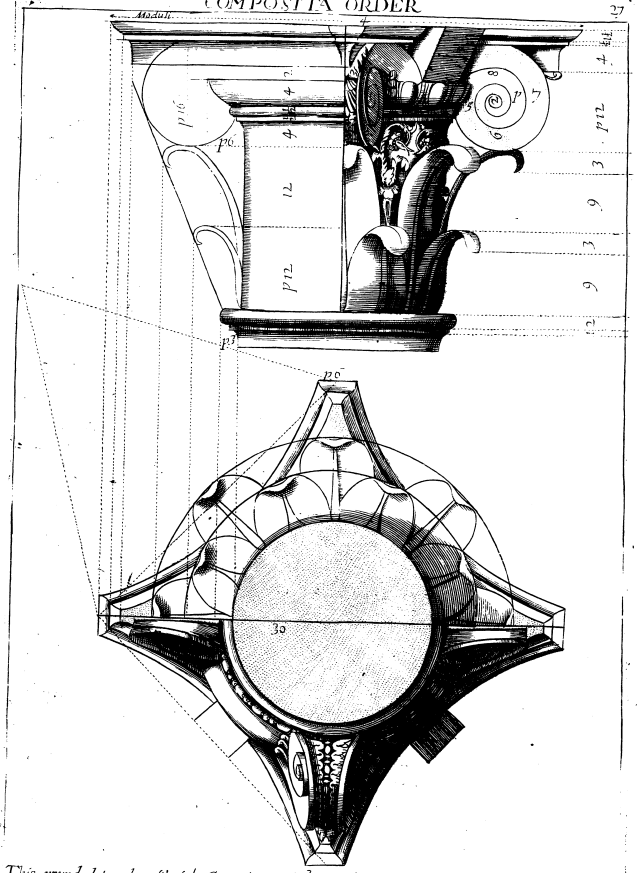
A and B together are called the Abacus of the Capitel, but for better understanding A is taken for the Cimatium of the Abacus. C the stem. D the lesser leaves. E the middle leaves. F the vnder leaves. G the flower.



This Corinthian Cornice is taken from divers places at Rome, & principally from the Pantheon or Temple of the round, and from the three Columns which are in the Romain market, and Compairing their principal members, I have Set downe their rule before not differing any thing from the ancients, and reducing itt to that proportion, that a modilion is over the midle of the Columne, and that the eggs denticles anchors and spondyles answere directly the one to the other, in good order as you may see the measures are supplied by numbers made of modules and partes of modules, the module being divided into 18 as hath bin Said

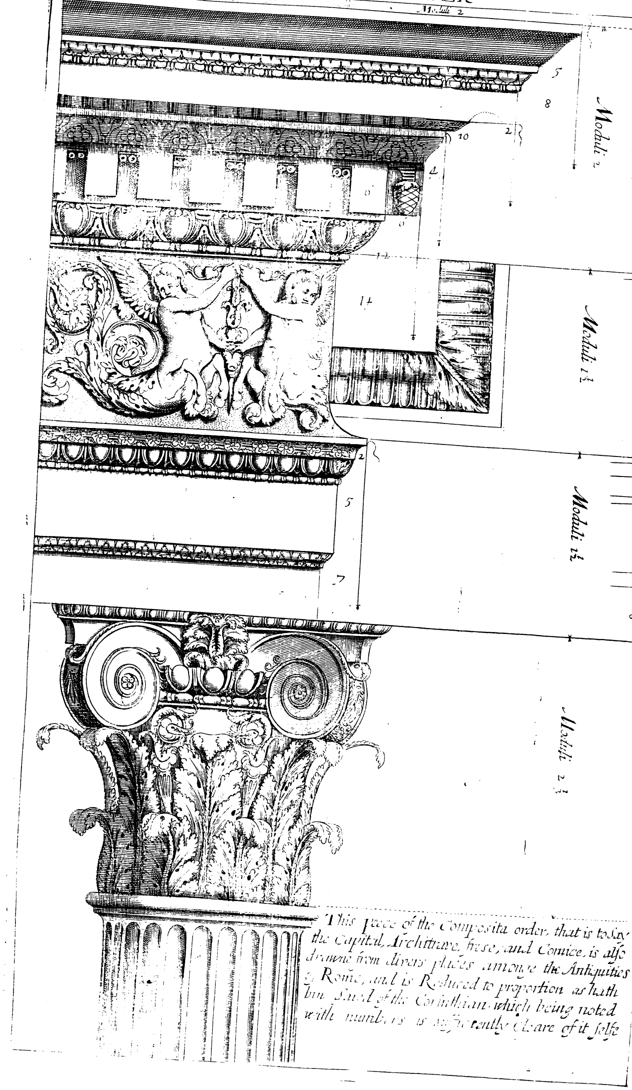


This Composita Pedestal keepes the proportion of the Corinthian and hath no other difference of members but in the Cymatium and basment, as may be seene. And because the ornaments of the Composita have the same proportion with the Corinthian, I have supposed it not necessarie to make these Columne and Arches aparte, referring to the Corinthian Columnes and Arches. Only I have given the diversitie of the Base and Capitol, and other ornaments, as may be seene in their places



This ground plat and profil of the Composita Capital proceeds in the Same manner as the Corinthian before described, it onely differs in this, that where the Corinthian hath its Stems, the Composita hath volutas made after the Same manner with the Ionick. The ancient Romaines taking one parte of the Ionick and another parte of the Corinthian have made this Compositon to unite together as much as was possible all that which was beutiful in one onely parte

COMPOSITA ORDER

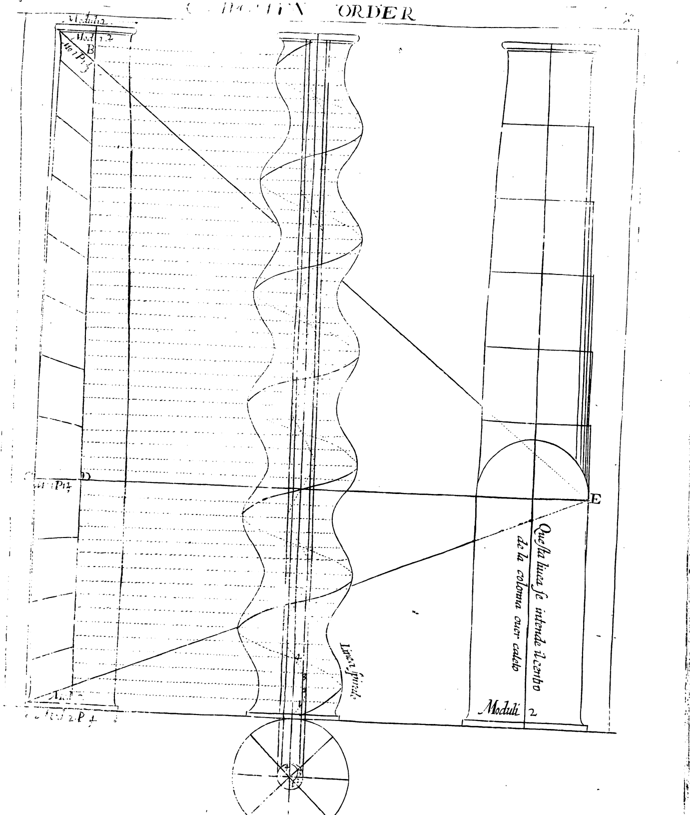


This peece of the Composita order, that is to say the Capital, Architrave, frese, and Cornice, is also drawne from divers places amonge the Antiquities of Rome, and is Reduced to proportion as hath bin Said of the Corinthian, which being noted with numbers is sufficiently Cleare of it selfe

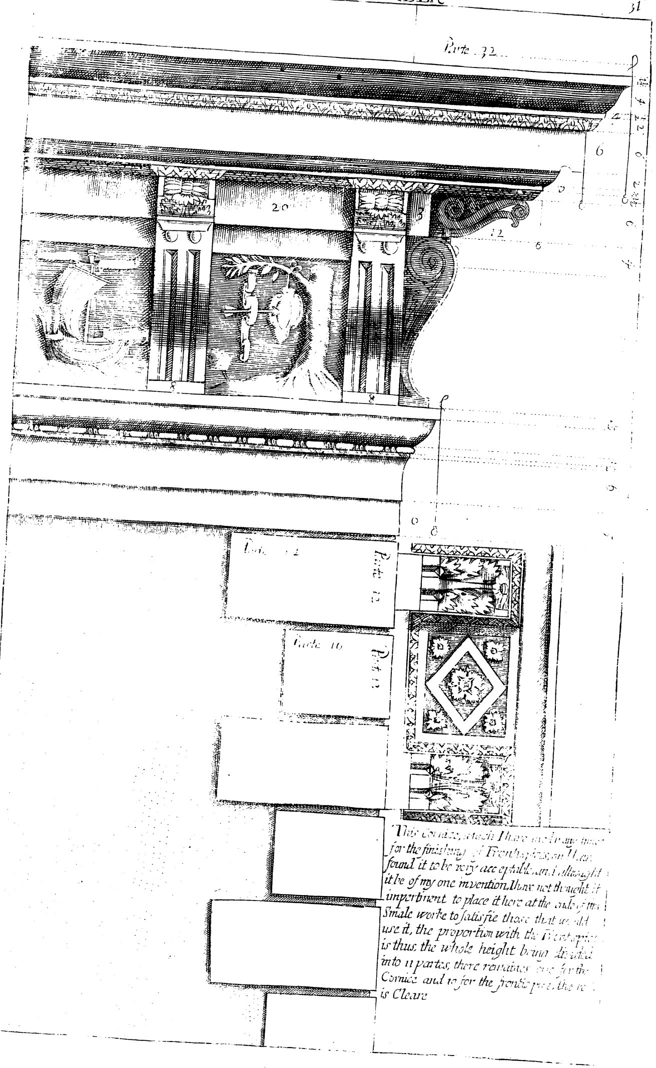
Amongst the antiquities of Rome there, are found almost infinite varieties of Capitals which have no proper name but may be Comprehended altogether under that general word composita, and also they follow the principal measures of other Compositae, derived only from the Ionick and corinthian, It is true that in some of them we shall see the images of living Creatures instead of stems, in others Cornucopiaes, and in others divers other things according as they found them to their purpose in their designes as may be Judged by this present design, the which hath 4. eagles emplate of the stem, in place of the flowers 4 faces of Jupiter with lightening underneath, as you may easily, that it was in a Temple consecrated to Jupiter, the same may be said of the other which hath 4. griffons in place of stems and 4. eagles in the midle with a dogg in their clawes, that it was appropriated to some other of their Idols, ther proportion except the images of the living creatures, is like to the corinthian.

This base is called Attick by Vitruvius in his 3d book and 3d chap: as being first found and put in worke by the Atheniens, in our time it is used to be set in worke indifferently under the corinthian composita Ionick and Dorick but it hath more affinitie with the composita than with any other order, and is also tolerable in the Ionick, when wee use not the proper base thereof, but under the other orders I Judge it altogether unpertinent and can give many Reasons for it, but I will not trouble my selfe to speake of things past hall, so great heere It is sufficient in the same order as before that I shew the Partition thereof, which ariseth from a module divided into 18 partes, as in the Ionick and Corinthian

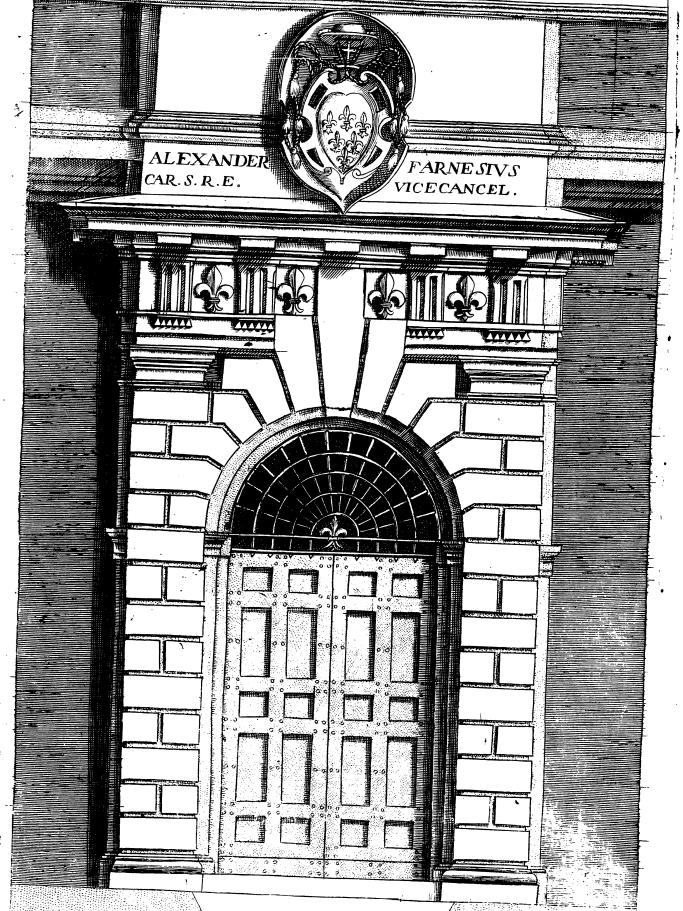
[illegible] ORDER



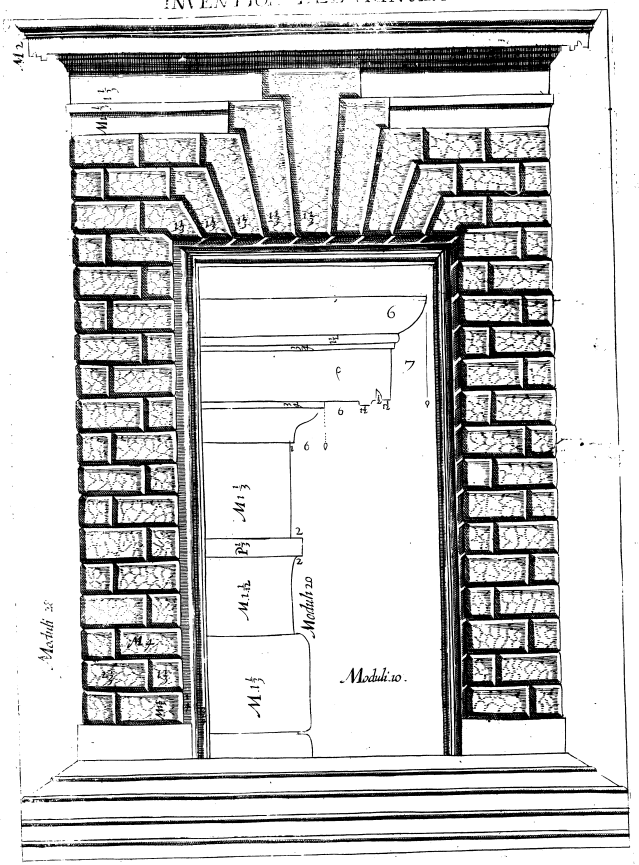
[illegible] are diminished in divers manners, two whereof I set downe here which are [illegible] first and most knowne is, that the height and thicknes of the columne being terminated, and how much [illegible] at the third parte upward from the base where the lessening begins is drawne a semicircle, and the partes of the semicircle which are without the perpendicular lines falling on the said circle from the lower parte of the columne are divided into as many equal partes as you wil, and also the two thirds of the columne is divided into as many partes by transvers lines and where the perpendicular and transvers lines meete shal be the termes of the diminishing as may be seene in the figure. this sorte of columne is used in the Tuscane and Dorick. The other manner I have found of my selfe by considering, and although it be lesse knowne, yet it is easie to comprehend by the lineaments. I say onely that al the partes being terminated as is said, an indeterminate right line ought to be drawne at the third parte from the base, which begins from C and passeth by D, then taking the measure CD and setting it from A [illegible] the perpendicular in the point B, and extend AB to E, where it intersects the line CD prolonged, and from E draw as many lines as you [illegible] by the perpendicular to the circumference, and set the measure CD on each of these lines from the perpendicular towards the circumference both above and beneath the third parte and you have the limits of the diminishing. this sorte of Columne may be used in the Ionick Corinthian and Composite. These Straight Columnes being drawne as you see if you will wreath them as those are at St Peters Church at Rome you must draw the ground plat as here you see, and the Small Circle in the midle which is as much as you would wreath it, & divide it into 8 equal pts and draw a line parallel to the perpendicular, then divide the whole columne into 28 partes & forme from thence the spiral line in the midle which [illegible] the columne from line to line as you see, where you must observe that the 4 numbers 1 2 3 4 marked on the ground plat serves [illegible] [illegible] the beginning ought to be from the center [illegible] you must follow the turning of the Small Circle [illegible] the rest you [illegible] as below



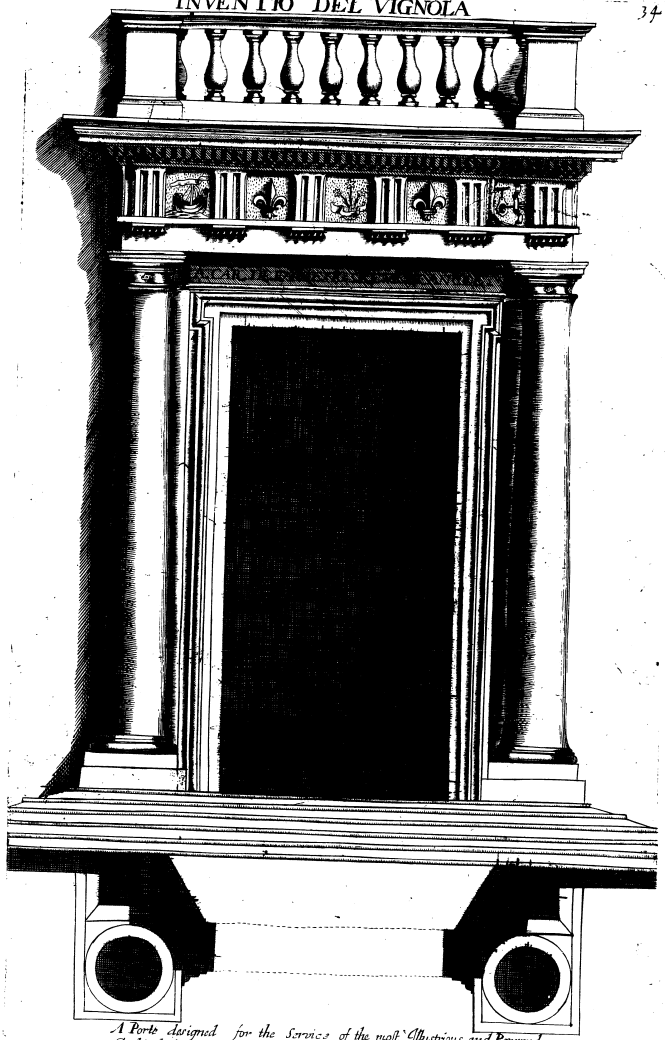
This Cornice, which I have made many times for the finishing of Frontispices, and Have found it to be very acceptable, and although it be of my one invention, I have not thought it impertinent to place it here at the ende of this Smale worke to satisfie those that would use it, the proportion with the Frontispice is thus, the whole height being divided into 11 partes, there remaines one for the Cornice and 10 for the frontispice, the rest is Cleare



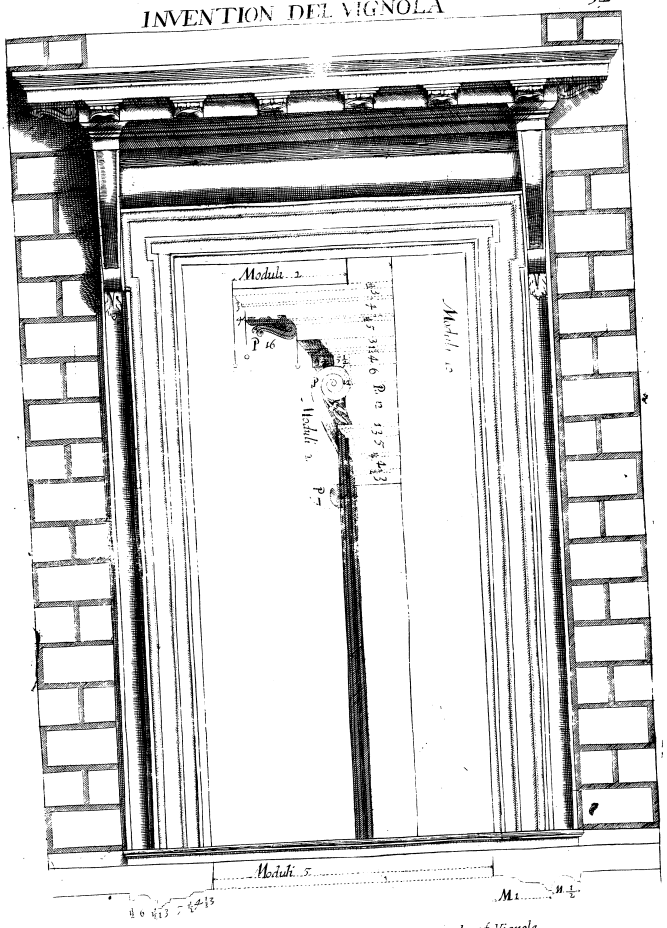
The Porte of the Palack of the most Illustrious and Reverend Cardinal Farnese at Caprarola



This Porte is of Rustick work, and the stones are so well Composed together, Althought there were neither Morter nor any other mixture, it were sufficient to rule all the structure be it never so great

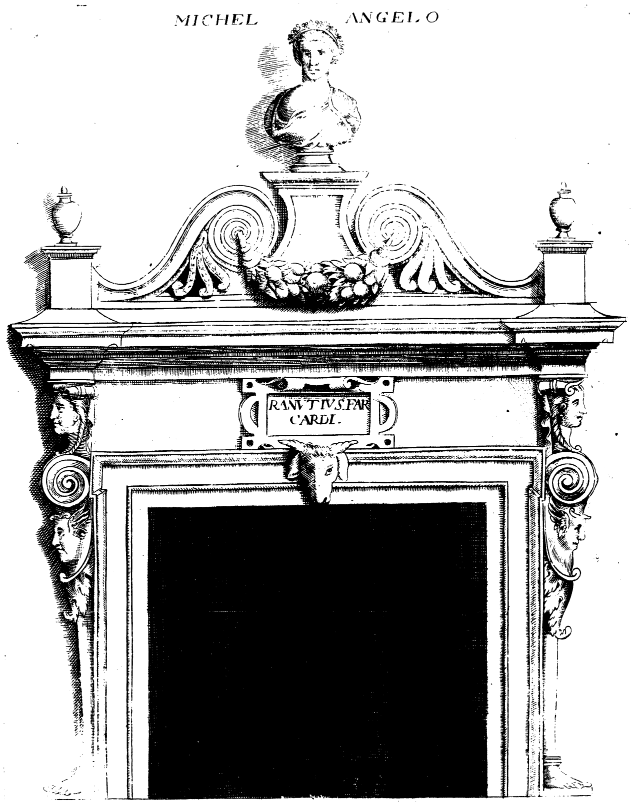


A Porte designed for the Service of the most Illustrious and Reverende Cardinal Farnese for the Principal entrance of the Palazio of the Chancerie



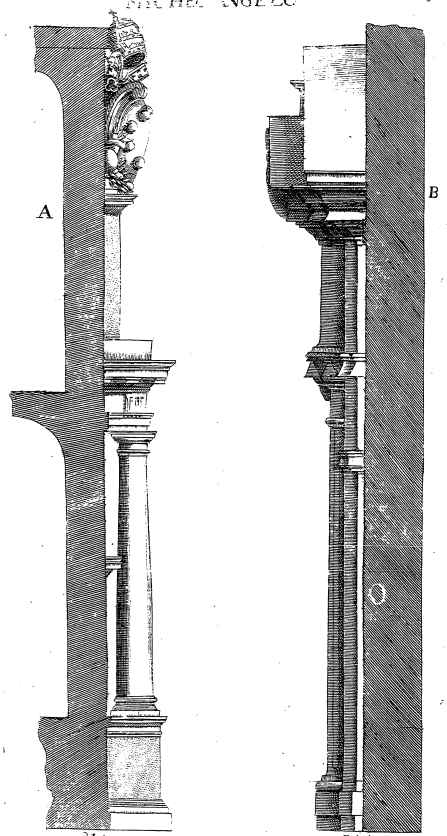
The Porte of S^t Laurence in Damaso, a work of Vignola, although the palais is of other Architects


MICHAEL ANGELVS BONAROTVS PATRITVS FLORENTINVS ANAGENS LXXIIII
THE NEW AND LAST ADDITION OF PORTS OF ARCHITECTVRE of Michael Angelo Buonarotti The most excelent Florentine Painter Sculptor and Architect

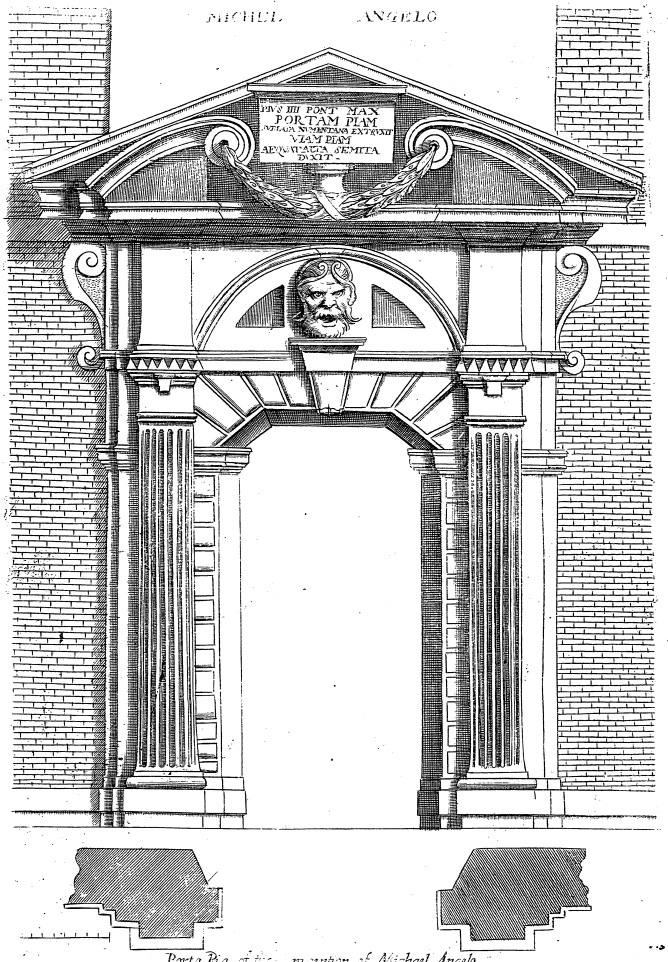


This Chim[illegible] [illegible] is ma[illegible] [illegible] [illegible]icture of divers Co[illegible]
[illegible] the most [illegible] and Reverende Cardin[illegible]
St Angelo in his palace [illegible] Rome

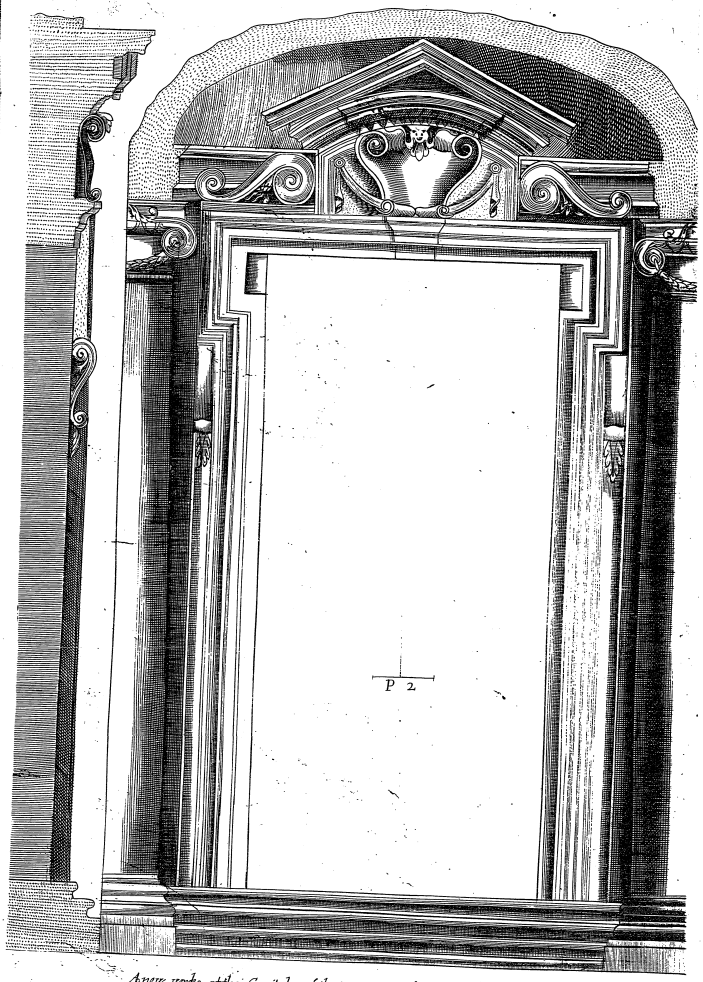
The Porta Flaminia, call'd del popolo [illegible]
[illegible]



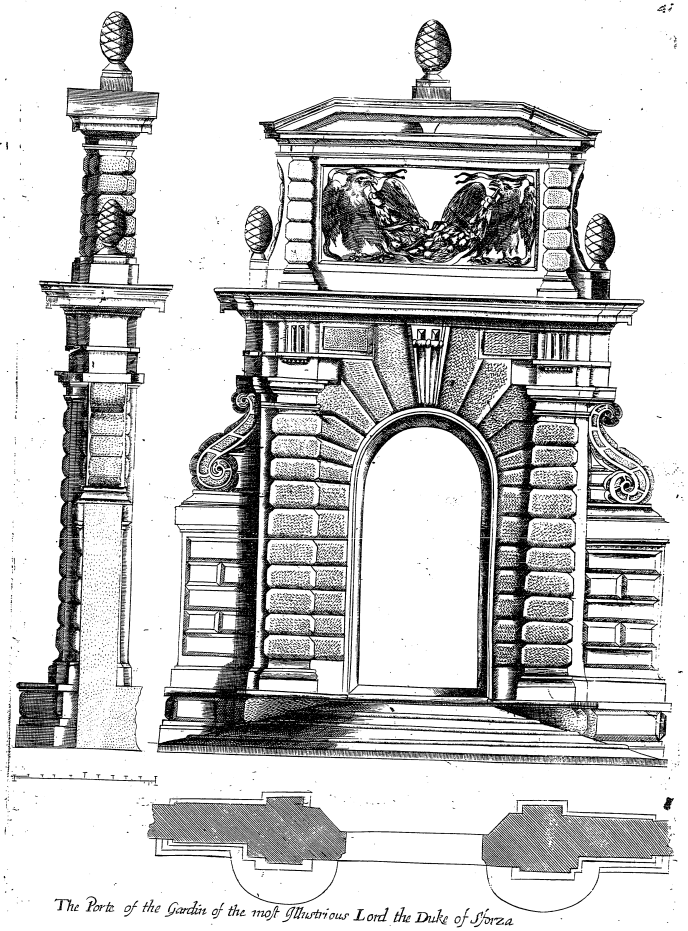
The desine marked with A is the profil of the stone going forth Del Popolo
The desine marked with B is the profil of Porta Pia



Porta Pia of the invention of Michael Angelo



A new worke at the Capitole of the invention of Michel Angelo



The Porte of the Gardin of the most Illustrious Lord the Duke of Sforza

MICHEL ANGELO

The Porte of the vineyard of the most Reverende Patriarich Grimano in Strada Pia

The Porte of the Vineyard of the Cardinal of Sermoneta, which begins at the foot of mounte Quirinale, and is extended to the top of strada pia anciently called alta Semita.